

学校编码: 10384

分类号_____密级_____

学 号: 12020090153629

UDC_____

厦 门 大 学

博 士 学 位 论 文

科麦克·麦卡锡小说中的混沌世界

Chaos in Cormac McCarthy's Fiction

张 小 平

指导教师姓名: 詹 树 魁 教 授

专 业 名 称: 英 语 语 言 文 学

论文提交日期: 2 0 1 2 年 4 月

论文答辩时间: 2 0 1 2 年 6 月

学位授予日期: 2 0 1 2 年 月

答辩委员会主席: _____

评 阅 人: _____

2012 年 6 月

厦门大学博硕士论文摘要库

厦门大学学位论文原创性声明

本人呈交的学位论文是本人在导师指导下,独立完成的研究成果。本人在论文写作中参考其他个人或集体已经发表的研究成果,均在文中以适当方式明确标明,并符合法律规范和《厦门大学研究生学术活动规范(试行)》。

另外,该学位论文为()课题(组)的研究成果,获得()课题(组)经费或实验室的资助,在()实验室完成。(请在以上括号内填写课题或课题组负责人或实验室名称,未有此项声明内容的,可以不作特别声明。)

声明人(签名):

年 月 日

厦门大学学位论文著作权使用声明

本人同意厦门大学根据《中华人民共和国学位条例暂行实施办法》等规定保留和使用此学位论文，并向主管部门或其指定机构送交学位论文（包括纸质版和电子版），允许学位论文进入厦门大学图书馆及其数据库被查阅、借阅。本人同意厦门大学将学位论文加入全国博士、硕士学位论文共建单位数据库进行检索，将学位论文的标题和摘要汇编出版，采用影印、缩印或者其它方式合理复制学位论文。

本学位论文属于：

（ ） 1. 经厦门大学保密委员会审查核定的保密学位论文，
于 年 月 日解密，解密后适用上述授权。

（ ） 2. 不保密，适用上述授权。

（请在以上相应括号内打“√”或填上相应内容。保密学位论文应是已经厦门大学保密委员会审定过的学位论文，未经厦门大学保密委员会审定的学位论文均为公开学位论文。此声明栏不填写的，默认为公开学位论文，均适用上述授权。）

声明人（签名）：

年 月 日

Abstract

In our cosmos, chaos is everywhere. Order and disorder, terror and beauty, *yin* and *yang*, symmetry and asymmetry, certainty and uncertainty, all are paradoxical and changeable, hence the world as a beautiful chaos. Cormac McCarthy (1933-), one of the important contemporary American writers, is an explorer and pursuer of the chaos. Until now, McCarthy has won various awards for his achievement in fiction, such as the American National Book Award, the National Book Critics Circle Award, the Pulitzer Prize, the PEN/ Saul Bellow Award for Achievement in American Fiction and so on. Along with Philip Roth, Thomas Pynchon and Don DeLillo, McCarthy is considered as one of the four major American novelists of his time by Harold Bloom. It seems impossible to discuss contemporary American literature without consideration of McCarthy. However, in comparison with the other three celebrated writers, who have got comprehensive and systematic studies from Chinese academic circles, McCarthy is still in the obscurity and has been ignored on the Chinese literary critical scene for so many years, though his writing career started in the 1960s.

For McCarthy, his works are set not far beyond his living habitats, from Appalachian rural mountains to southwestern deserts and prairies, and then to Santa Fe in New Mexico, yet his vision goes beyond the regional constraints and into the wider world. Posited within the context of both postmodernism and chaos theory, two important streams of thoughts in the contemporary period, McCarthy's novels address the darkness of humanity, violence of society, denaturing of wilderness, chance and randomness of human life, uncertainty and unpredictability of human destiny, and the disproportion between cause and consequence for the development of events, reflecting the cosmos as a deterministic chaos in the postmodern age. His working as a fellow at Santa Fe Institute, a think tank for international studies of chaos theory and complexity science, makes McCarthy's writings focus on chaos, one of the important issues and concepts in contemporary scientific studies and cultural fields. More than

an important concept to discuss, chaos has become both the narrative content and form of McCarthy's novels, making his works remarkable in contemporary American literature. Self-consciously making his narrative form in accordance with his thematic content, McCarthy resorts to principles and patterns of chaos theory for his narrative strategies and narrative forms, which make his novels as complex and dynamic as the beautiful chaos, presenting unique aesthetic features.

By means of the dialectic combination of cultural studies, historical examination, close reading of the texts, and analysis of discourse and narrative structures, this dissertation makes a full-length study of the issue of chaos in McCarthy's fiction and his world vision of chaos as well as innovation in fictional writings. This dissertation applies chaos theory suggested mainly by N. Katherine Hayes, Jo Alyson Parker, David Ruelle and Ilya Prigogine, and some relevant postmodern theories proposed by Fredric Jameson, Jean Baudrillard, Jean-Francois Lyotard, Ihab Hassan and Linda Hutcheon, together with the theory about the spatial form in the fiction suggested by Joseph Frank, to examine how chaos becomes the thematic content of McCarthy's novels, how McCarthy adopts the principles of chaos theory to develop his narration, and how McCarthy constructs his fiction's spatial configuration with the patterns of chaos theory. After a research on McCarthy's major novels, *Child of God* (1974), *Blood Meridian or The Evening Redness in the West* (1985), *All the Pretty Horses* (1992), *The Crossing* (1994), *No Country for Old Men* (2005), and *The Road* (2006), this dissertation points out that McCarthy's novels are as complex and dynamic as the beautiful chaos, and his writerly texts demonstrate the merging of science with the arts as the tendency of contemporary American literature in the postmodern consumer society. The exploration of the chaos reflected through narrative content and form in McCarthy's fiction aims to draw an outline for McCarthy's aesthetic world on the one hand, and on the other hand to understand better the complexity of the human and natural world and the epistemic development in the contemporary world.

The dissertation consists of "Introduction," four chapters, and "Conclusion."

The Introduction gives a general outline of McCarthy's literary career and achievement and lays emphasis on his importance in the literary world, and then a

survey of McCarthy criticism at home and abroad is made to suggest the importance of the present study. In McCarthy criticism, although a few scholars have paid attention to McCarthy's association with the contemporary scientific turn, few scholars start a systematic study of chaos in McCarthy's fiction and none of them takes McCarthy's works as an organic whole to explore his "chaotic" narrative and aesthetics of chaos presented in his works. The structure and contents of this dissertation have been briefed in the Introduction.

Chapter One, "Chaos, Spatiality, Postmodernism and McCarthy" gives a general theoretical framework of this dissertation. First, this study distinguishes the concept of chaos in modern science from that of traditional understandings and points out that the concept of chaos has been shifted from its previous indication of disorder and confusion to that of orderly disorder. Then, this study explores chaos theory's origin, content, relations with Chinese traditional thinkings, particularly with thoughts reflected in *The Book of Changes*, and its postmodernist approaches to literary criticism involved. Furthermore, space and spatial form are introduced in terms of the spatial turn in the humanities and the spatial form in the fictional writings by tracing its development in modernist and postmodernist writings.

Chapter Two, "Order, Disorder and Nonlinearity: Chaos and Wilderness," addresses the dark and violent world in McCarthy's fiction, in which man, nature and society are presented to be in chaos and wilderness. As one of the great metaphors of chaos, wilderness is synonymous with chaos, which is characteristic of orderly disorder or disorderly order and nonlinearity. McCarthy's fictional world is full of paradoxes, in which order accompanies disorder, symmetry coexists with asymmetry, and beauty and terror are symbiotic naturally. First, with the aim to explore the relations of science with literature, especially with fictional writings, this chapter traces the epistemic shift from classical science to modern science in terms of the relationship between order and disorder. Then, from the perspective of chaos, this study takes *Child of God* and *Blood Meridian* as case studies to examine the turbulence of characters as regards the origin, development and results of violence. Some other novels, such as *The Orchard Keeper*, *Outer Dark*, *Suttree*, and *The Crossing*, are

discussed when associated with some relevant ideas. McCarthy just takes violence to demonstrate the truth of world, which is different from that of his contemporary writers, who construct the truth and actuality by means of language.

Through the detailed exploration of violence for Lester Ballard, a killer-necrophile in *Child of God*, the second section attempts to show how the individual subject is involved in a chaotic system of violence negotiated between social subjects and social reality, in which, man, nature and society are interconnected with one another. Ballard's atavistic regression from a human to a "human animal," from civilization to wilderness suggests that his perversion and violence are not only made from his innate physical and psychological defects, but also from the capitalized Order of his living age and society. Institutional systems, familial background, gender relationship and community are combined to make him violent and morbid. The spatial transferring of his inhabitation and the metaphor of his identity as animals are taken in the fiction to strengthen his marginalization and nonlinear regression from the society. The presentation of Ballard's atavistic regression from civilization to wilderness aims to refract the evil of society and humanity, and his sacrifice for the modern civilization and the capitalized Order makes *Child of God* an allegory to imagine the human world in the contemporary period.

In *Blood Meridian*, those barbarous American mercenaries take violence as acts of consumption in the consumer society, from which they are self-reflexive. As a sign of consumption, violence dismantles the relations between man and objects, making people surface ones without self-perception. Encoded by the grand narrative of Enlightenment with the masks of knowledge, science, order and rationality, violence is made to be the only "legitimized knowledge" in the wilderness or a new fetishism, changing people into "the captives of the cave," and slaves of violence consumption. McCarthy's wilderness is a chaos space, in which man, fauna and flora, and even natural phenomena, are equally harsh, bloody and dangerous, presenting to be in "optical democracy." In America, violence has its historical, cultural and social contexts. McCarthy's aesthetic presentation of violence in *Blood Meridian* is socially and politically motivated at its core to make a diagnosis of the malaise of his living

age and society, and to warn his readers to be aware of and reflect upon violence. After the exploration of violence in the wilderness for McCarthy's works, this chapter points out that violence is a nodal point of McCarthy's complicated textual web, from which wilderness and chaos are presented in the world of man, nature and society. Via violence, one of important cultural and social issues in the postmodern world, McCarthy not only casts doubts on the humanity but also challenges the Western metaphysics of dualism and its epistemology since the Enlightenment. In his construction of the world as orderly disorder and nonlinearity, McCarthy subverts the binaries of subject and object, man and nature, nature and culture, order and disorder, center and margin, making him important in contemporary American literature.

Chapter Three, "Iteration, Indeterminacy and the Butterfly Effect: Narrative Strategies as Chaos," focuses on the narrative strategies of McCarthy's fiction, in which three key principles of chaos theory have been applied in his narrative texts: iteration, indeterminacy and the butterfly effect. The first section explores how iteration is applied in *Blood Meridian* to shape the genre, characters, land description and language style, and how the fiction is made to be a "chaos sandwich" with the "baker's transformation." To begin with, the definition of iteration and its creation of the complicated patterns in a nonlinear dynamic system are introduced and examined. Mathematicians describe iteration as the "baker's transformation." The infinite iteration of the simple process of stretching and folding produces complicated patterns or designs, so does the narrative. With the device of iteration, *Blood Meridian* is made to be exceptionally complicated. In his iterative use of the literary conventions of western literature, McCarthy not only makes his "complicit critique" of the convention of traditional western through the exposure of the violent and raw reality hidden in its convention and the utopia and ideology imagined and constructed in the western, but also constructs his own specific generic feature of postmodern western, hence achieving his transcendence. The fiction's iterative richness is added through intertextuality, which is presented through the characterization of the complicated figure of Judge Holden as the icon of chaos and the flat figure of the Kid. Furthermore, the fiction's chapter headings, language style and landscape description present the

feature of iteration, making the fiction both strange and familiar in its aesthetic effect and hence a "chaos sandwich."

The second section examines the indeterminacy presented in both the thematic and textual planes in *The Road*. As an important principle of chaos theory, indeterminacy makes the system transform from order to disorder, and vice versa. Due to its sensitive dependence on initial conditions in a chaotic system, the self-organization system may emerge in the disorder. Just on the edge of chaos, all the variables will interact with each other, making the system complex. Living on the edge of chaos, the "self-organization system" created by the Father is indeterminate and futile due to his problematic strategies in a post-apocalyptic wasteland: identification with "good guys," making frontiers in the South, memories and stories, cultural rituals, emotional forces, together with chance. Besides, the ambiguous genre and title, open ending, nameless figures, fractured structure and minimalist style of language create indeterminacy on the textual level, which echoes that of its narrative content and "field of literary production."

The third section goes further to discuss the "butterfly effect" in *No Country for Old Men*. As the essence of chaos theory, the butterfly effect not only makes the system nonlinear but also causes the uncertainties in the system's development due to its disproportion between cause and effect. In *No Country for Old Men*, the butterfly effect is taken to present the life and the world of protagonists as a deterministic chaos, in which chance plays a great role, indicating the randomness of the human world and the meaningless life and the problematic factuality of the Newtonian paradigm as well. In correspondence with the chaos in the life of characters, the novel's narrative patterns echo James Yorke's vision that "periodic three implies chaos" through the triplet of plotting events and tripartite structure of the fiction as well as three major characters involved in the tracking-up motion. Besides, the frequent appearance of the imagery of coin tossing strengthens the chaos aspect of the novel, indicating the stochastic probability in human life and the world.

Chapter Four, "Strange Attractor, Fractals and Self-Similarities: Spatial Configuration as Chaos," explores the spatial configuration of McCarthy's fiction in

light of chaos theory and the device of "reflexive reference" proposed by Joseph Frank, meaning the trials to combine facts with inference in the interpretation of a literary text. The previous two books of the border trilogy are taken as case studies. To begin with, the patterns of chaos theory are generally introduced. As the simulation of the motion of the deterministic chaos, both strange attractor and fractals feature self-similarities in their spatial configuration, though the latter is more remarkable than the former in the characteristic of self-similarity. In contemporary fiction, both can be taken as spatial forms to produce the dynamic spatiality in the narrative.

Strange attractor is taken in *All the Pretty Horses* concerning the frontier journey of John Grady Cole to and from the Mexican-American borders, in which attracting points, bifurcation points and self-similarities in the strange attractor are presented. Centering around the utopia ideal of the protagonist, there is a deterministic chaos, in which horses in the wilderness are attracting points. Along with the futile journey of John Grady, Blevins, Alejandra and Dueña Alfonsa are bifurcation points, which facilitate and strengthen the chaos for John Grady's journey, making his life more turbulent than before. Through the presentation of emptiness of John Grady's dream driven by the frontier myth, McCarthy makes his fiction self-reflective, criticizing the very genre of which it is inside. Besides, large quantities of self-similarities are made from the choice of images, characterization and the narrative structure, creating the multiple-dimensional reflexivity and symmetrical asymmetry in the text globally and locally.

In *The Crossing*, fractals are made on both of the planes of the narrative content and structure. The most remarkable for the fiction is its interpolated tales, which are made to construct self-similarities with the major part of the narrative, as regards its thematic motifs like life, myth and narrative. By means of the organic combination of the major part of the narrative with the interpolated tales and some other minor tales underlying the major tale, McCarthy makes his text into fractals with the multitude of self-similarities, indicating the recursive symmetry across the scale and reflexivity in multiple dimensions. Reflexivity is a narrative about narrative, which is made apparent through the interpolated tales and some minor tales in the fiction, making it

convenient for the writer to make comments on what he tells in the major narrative part, and even helpful to explore how to make use of chaos theory to write down a story about chaos. It is such organic complexity in the narrative that makes *The Crossing* outstanding in McCarthy's corpus and even contemporary American fiction.

The Conclusion offers the general understanding of chaos in McCarthy's fiction. Chaos is the core of McCarthy's works, and hence the tension to understand his aesthetic force. McCarthy's scientifically complex vision of the world makes him consider life as the deterministic chaos and the cosmos as the holistic web, which makes his characters live on the edge of chaos with chance and randomness, and his works into a whole and meanwhile interconnected with American literature tradition. His writerly texts encourage the readers' nonlinear thinking in their participation in the writing, presenting the possibility of "chaotic" narrative in the postmodern age. All in all, McCarthy's concept of chaos in both life and the cosmos and his presentation of chaos in both his thematic content and form have made him a unique and influential figure in contemporary American literature. He will be much more influential in the future, for he is on the "road," still writing.

Key Words: Chaos; Iteration; Indeterminacy; Butterfly Effect; Fractals

摘要

大千世界，混混沌沌，无序而有序，苍漠而壮美。宇宙万物，芸芸众生，皆存在于“倏”“忽”之间。倏忽之间为时空一体的混沌，而科麦克·麦卡锡（1933—）就是这混沌荒野之世界的探索者和寻道者。他与菲利普·罗斯、托马斯·品钦、唐·德里罗一起，被誉为“当世最伟大的四位美国小说家”。至今，麦卡锡的小说创作已获得了众多大奖，包括美国全国图书奖、全国书评家协会奖、普利策奖与美国笔会/索尔·贝娄奖等。论及当代美国文学，没有麦卡锡的介入，已远非可能。尽管麦卡锡的小说创作始于上世纪60年代，至今已有40年之久，然而，与其他三位著名小说家被研究的广度和深度相比，中国学界对他的研究多年来近乎“缺席”，他依然显得默默无闻。

作家的笔下多为其熟识的事物。就麦卡锡而言，从阿巴拉契亚的农村山区到美国西南边陲的沙漠平原，再到新墨西哥的圣菲，其小说的背景从没有远离他的家乡或者居住地。其作品地理位置的变移，呼应了作者生活的流动性，作者居住地的迁徙，也影响到了其小说创作流派及风格的变化。麦卡锡的小说人物也多呈流动性，他们或因被动、或主动、或两者兼有的原因，成了荒野上的流浪者。然而，麦卡锡的视野却超越了其所在的地域，他关注的是更为辽阔深远的世界。他的小说被放置在当今两大思潮——后现代主义和混沌理论的语境中。其小说中，人性的黑暗、社会的暴力、荒野的“去自然”、人生的随机与偶然、命运的不确定性与不可预测性乃至事物发展的因果不成比例，表明后现代时期人类生活的宇宙呈“决定性的混沌”：有序中的无序。美国圣菲研究所是国际混沌理论和复杂性科学研究的重镇，作为研究所的一员，麦卡锡在此的生活与工作，不仅让他熟悉“混沌”，也使他的作品聚焦“混沌”——当代科学研究和社会文化领域的重要概念之一。在麦卡锡的小说中，“混沌”不仅作为一个重要的概念被正式讨论，更是成为其作品叙事的内容和结构，使得其小说在当代美国文学中独树一帜。有意识地使叙事形式与叙事内容一致，麦卡锡不仅诉诸混沌理论的重要范畴作为其小说的叙事策略，而且采用混沌理论的重要模型来构筑其小说的空间形式，使得其小说具备了“美丽的混沌”特有的“复杂性”和“动态性”，呈现出独特的审

美特征。

本学位论文聚焦麦卡锡的重要小说——《上帝之子》(1974)、《血色子午线》(1985)、《骏马》(1992)、《穿越》(1994)、《老无所依》(2005)以及《路》(2006)中的“混沌”问题。论文采用辩证的批评方法,把历史分析、文化研究与具体的叙事结构以及话语分析相结合,全面探讨麦卡锡小说中的“混沌”现象、他的整体世界观以及他小说创作上的革新。论文主要依据恩·凯瑟琳·黑尔斯、乔·埃里森·帕克、大卫·儒勒、伊利亚·普利高津等提出的混沌理论,与后现代主义理论家弗雷德里克·詹姆逊、琳达·哈琴、伊哈布·哈桑、让-弗朗索瓦·利奥塔、让·鲍德里亚以及空间形式小说理论家约瑟夫·弗兰克的相关理论,探讨了混沌如何成为麦卡锡小说的重要主题内容,麦卡锡如何采用混沌理论的重要范畴——迭代、不确定性以及蝴蝶效应作为叙事策略展开叙事,以及混沌的两大重要模型——奇异吸引子和分形是如何被作为小说的空间形式来构建小说,并指出麦卡锡的小说兼具复杂性和动态性两大特征,成为“美丽的混沌”,其“可写性”文本对当代美国文学做出了一定的贡献。本文认为,对麦卡锡小说中混沌概念的研究,不仅是对麦卡锡小说叙事内容、叙事策略和空间构型的复杂性的研究,更是勾勒了麦卡锡复杂的艺术世界,从而更好地了解其作品中复杂的人类世界和自然界,折射出当代世界知识域的发展与变化。

论文由引言、正文、结束语三部分组成。

引言部分概略地介绍麦卡锡长达 40 年之久的文学生涯和文学成就,以强调麦卡锡在当代美国文学界的重要地位。继而对麦卡锡在国内外的研究现状回顾和述评,以确认本研究的重要性。到目前为止,关于麦卡锡的学术批评中,只有寥寥数人约略提到他与混沌理论的联系,却没有论者对其小说中的混沌概念做出系统的研究,甚至没有论者把麦卡锡的作品当做一个有机的整体,以探讨他的“混沌”叙事和“混沌”美学。最后引言简述了论文的基本结构和内容。

第一章“混沌、空间、后现代主义与麦卡锡”解释论文所运用的理论框架。首先,论文区别了现代科学与传统思维中对混沌概念理解的不同,对混沌概念做出了再定义。与传统思维中混沌被当做无序和混乱的代名词不同,现代科学则认为混沌就是“有序中的无序”,指的是动力系统中,有序会从无序中产生或者涌现,而在混沌的边缘,会自行产生“自组织系统”,条件基于系统对初始条件

敏感性的依赖。然后，论文解释了混沌理论的产生、发展、内容以及其与中国古代混沌思想，尤其是与古老的《周易》的联系。论文通过梳理现有的其他应用混沌理论而作出的文学批评，总结了混沌理论的文学批评方法。此外，为了更好地探讨麦卡锡小说中的空间形式，本章还对论文的另一批评视角——空间和空间形式理论，并就人文科学领域的“空间转向”，和空间形式在现代派与后现代派小说中的发展与运用等方面，进行了概略地探讨。

第二章“有序、无序与非线性：混沌与荒野”探讨麦卡锡黑暗而又充满暴力的小说世界，其中，人、自然与社会均被表征为混沌和荒野。作为混沌的重要隐喻之一，荒野在麦卡锡的小说中与混沌同义，以有序中的无序或无序中的有序以及非线性为特征。麦卡锡的小说充满了悖论，其中，有序而无序、对称而不对称以及壮美与恐怖，共生而共存。本章主要考察麦卡锡的两部重要小说《上帝之子》和《血色子午线》，同时也涉及到麦卡锡的其他小说，如《果园守护者》、《外面一片黑暗》、《萨特利》、《穿越》等。首先，本章就有序与无序问题与人类对宇宙和世界的科学认识变化的关系，追溯自经典科学到现代科学的发展中人类知识域的迁移，以图了解人类对宇宙和世界的科学认识与小说创作的关系。继而，本章运用混沌的视角，以荒野世界中的暴力为切入点，详细讨论《上帝之子》和《血色子午线》中处于暴力“漩涡”中的小说人物，考察其暴力行为形成的原因、发展与结果。不同于其同时代的大部分美国小说家用语言来建构现实和真理，麦卡锡则是用暴力来验证世界的实在与人的本质。小说《上帝之子》中，白乐德从文明到荒野、从人类到“兽类”的嬗变、退化直至“返祖”的病态现象表明，其病态的暴力行为不仅是其先天生理和心理的缺陷所致，更是其所处的资本主义社会秩序中，家庭、政府、司法、宗教、社区以及两性关系多种病态的社会关系等后天因素共同促成的恶果。白乐德居所的空间位移和身份变化的动物隐喻突出了白乐德身份的边缘化乃至退化，强化了他与现代文明社会的隔离。分析白乐德暴力行为的起源、发展以及结果，旨在讨论个体是如何卷入暴力形成的混沌系统中，并与社会互为关联、协商谈判。白乐德从文明到荒野的退化，折射出社会与人性的恶，而他为现代文明和资本主义社会秩序的“献祭”，使得小说成为一则当代人类社会的寓言。

小说《血色子午线》中，美国雇佣军在美墨边境的暴力行为如同消费社会中

人对物的消费，从中他们自我指涉。做为符号，暴力消解了人与物的关系，使人成为没有自我的平面。在知识、科学、秩序以及理性的面具掩映下，作为宏大叙事的启蒙，为暴力编码，使得暴力成为荒野中唯一的“合法知识”，新的“拜物教”，把人变成“洞穴中的囚徒”，暴力消费的奴隶。麦卡锡的荒野世界即混沌世界，其中，人、动植物、乃至自然界的一切，均呈现为“眼球民主”，残暴、血腥而又危险。暴力在美国有其历史、文化与社会渊源，小说对暴力的艺术表征有其深刻的社会与政治意义，不仅针砭时弊，更是反思暴力，警醒世人。论文指出，暴力是麦卡锡复杂的文本之网中的一个重要节点，由此麦卡锡小说中的人、自然以及社会均被表征为混沌与荒野，不仅表现了其小说“内外皆荒野”的重要主题内容，更是呼应了其所生活的时代与社会中知识域的迁移。通过作为后现代时期最重要的社会和文化问题之一的暴力，麦卡锡质疑了人性中的恶与暴力。在他的小说中，作为经验—超验主体的人已经消亡。暴力不仅让麦卡锡对西方形而上的二元对立提出质疑，而且向启蒙以来西方的整个认识论发起挑战，其文本中论述的激进的认识论彻底颠覆了主体与客体、人与自然、自然与文化、有序与无序以及中心与边缘的二分法，建构了一个由有序的无序与非线性组成的混沌世界。

第三章“迭代、不确定性与蝴蝶效应：混沌叙事策略”探讨麦卡锡小说中的叙事策略，其中混沌理论的三个重要内容：迭代、不确定性与蝴蝶效应得到了应用。首先，本章考察《血色子午线》中，迭代是如何在小说流派、人物刻画、风景描述以及语言风格的形成等方面加以塑形，以及小说是如何在“面包师变换”的迭代过程中，形成为“混沌千层饼”。迭代是一种常用的数学运算，数学家们通常形象地称它为“面包师变换”，也就是说，在对一个简单的抻拉、折叠过程进行无数次的重复后，便会产生复杂的图形。作为基本的方法，迭代在混沌理论中用来考察非线性动力系统中物体运动的轨迹，在对系统的反馈进行无数次的迭代后，便会形成映射非线性系统“相空间”的复杂图形。迭代的“痕迹”过后不再是简单的重复，更多的是德里达所说的“延异”。简单构成复杂，复杂形成一种复杂美。《血色子午线》文本突出的复杂性可谓迭代的经典案例。第一，小说流派的模糊性源于迭代。对西部文学传统的迭代塑形，实际上是麦卡锡的“共谋性批评”。他在披露西部文学传统掩盖下现实的暴力与阴暗时，也对西部文学中想象和建构的乌托邦与意识形态提出了批评。在解构西部文学传统的同时，麦卡

Degree papers are in the "[Xiamen University Electronic Theses and Dissertations Database](#)". Full texts are available in the following ways:

1. If your library is a CALIS member libraries, please log on <http://etd.calis.edu.cn/> and submit requests online, or consult the interlibrary loan department in your library.
2. For users of non-CALIS member libraries, please mail to etd@xmu.edu.cn for delivery details.

厦门大学博硕士论文摘要库